

Nº 84.

Price $\frac{\$1.00}{2/- \text{ Net}}$



EILENBERG

10

Tone Pictures

for

Pianoforte Solo.

Op. 19.

McKecknue Music Co.,
189 Sparks St., Ottawa, Ontario, Can.

IT has been the endeavor of the publishers to make "EDITION WOOD" the finest and most correct edition of Standard Studies, Recreations and Classics yet issued.

The Editors have tried to be very conservative in their work, and have followed as closely as possible the original editions of the classics, making only the changes which seemed necessary in order that the phrasing and fingering should agree with modern ideas.

The engraving, paper, printing and binding are the best obtainable; in fact, nothing has been spared to place the Edition upon as high a plane of excellence mechanically as it is musically.

All of the volumes are bound in such a manner that they will remain open and flat upon the piano rack when in use, and many of the volumes are to be had in handsome, durable, full cloth bindings.

Fully one-half of the volumes contained in "EDITION WOOD" are the copyright property of the publishers and can be obtained in no other edition.

The phenomenal success of "EDITION WOOD" is the best testimony of its merit.

10
TONBILDER
(TONE PICTURES)
von

Robert Eilenberg

—° Op. 19. °—

- | | | |
|-------|---|----|
| Nº 1. | Hide and Seek (Haschenspiel)..... | 30 |
| " 2. | Merry Go Round (Carrousel)..... | 30 |
| " 3. | Merry Kate (Die glückliche Kathe)..... | 30 |
| " 4. | Tired of Play (Des Spieles müde)..... | 30 |
| " 5. | Happy Comrades (Fröhliche Kameraden)..... | 40 |
| " 6. | Hazel's Dance (Tanz)..... | 40 |
| " 7. | Off to Dreamland (In's Traumland)..... | 30 |
| " 8. | Goblin's Revelry (Koboldschmaus)..... | 40 |
| " 9. | Frog's Carnival (Frosch Karneval)..... | 30 |
| " 10. | Chasing the Butterflies (Schmetterlingsjagd)..... | 40 |

*The B.F. Wood Music Co.
Boston, New York, Leipzig,
London.*

Hide and Seek.

Haschenspiel. — Cache cache.

Robert Eilenberg, Op. 19, No. 1.

Allegro.

PIANO.

f

staccato

p

cresc.

poco rit.

a tempo

Scalco

p

Copyright MDCCLXXVII by The B. F. Wood Music Co.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system of two staves (treble and bass clef) for each system. The key signature is one sharp (F#). The tempo markings include *cresc.*, *p*, *f*, *a tempo*, *poco rit.*, and *rit.*. The score is written in a single system of two staves (treble and bass clef) for each system. The key signature is one sharp (F#). The tempo markings include *cresc.*, *p*, *f*, *a tempo*, *poco rit.*, and *rit.*. The score is written in a single system of two staves (treble and bass clef) for each system. The key signature is one sharp (F#). The tempo markings include *cresc.*, *p*, *f*, *a tempo*, *poco rit.*, and *rit.*.

4
B.2.2 flat

6/6/13

4/4

PIANO.

PIANO.

f

cresc.

f

p

f

f

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with various fingerings (e.g., 4 3 2 1, 3 4 3 2 1, 4 1 4, 4 1 4, 4 2 4, 5, 2 1 5) and dynamic markings (*f*, *p*, *f*, *p rit.*). The bass staff provides harmonic support with chords and a few notes.

Second system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 2 3, 4, 4, 1, 4 3 2 1, 2 3) and a dynamic marking of *p*. The bass staff consists of a steady accompaniment of chords.

Third system of musical notation. The treble staff features a more active melodic line with fingerings (e.g., 4 3 2 1, 2 3, 4, 4 3 2 1, 2 3, 4) and a dynamic marking of *f*. The bass staff continues with chordal accompaniment.

Fourth system of musical notation. The treble staff shows a rapid melodic passage with fingerings (e.g., 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3) and a dynamic marking of *f*. The bass staff provides a harmonic foundation with chords.

Fifth system of musical notation. The treble staff contains a melodic line with fingerings (e.g., 4 3 2 1, 2 3, 4, 3 2 1, 2 3, 4, 3 2 1, 2 3, 4, 3 2 1, 2 3) and a dynamic marking of *f*. The bass staff continues with chordal accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with fingerings (e.g., 4 3 2 1, 2 3, 4, 3 2 1, 2 3, 4, 3 2 1, 2 3, 4, 3 2 1, 2 3) and a dynamic marking of *ff*. The bass staff provides a harmonic foundation with chords.

Merry Kate.

Das lustige Käthchen. — Bonheur de Catherine.

Robert Eilenberg, Op. 19, No 3.

Moderato.

PIANO.

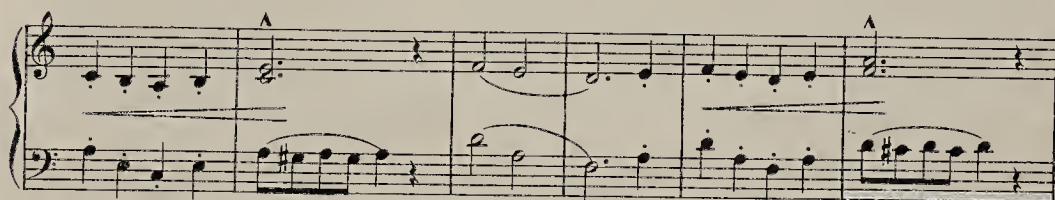
The musical score is written for piano and consists of five systems. The first system begins with a treble and bass clef, a 6/8 time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato' and the dynamics are 'PIANO' and 'p'. The second system continues the piece with similar notation. The third system introduces a 'f' (forte) dynamic. The fourth system returns to 'p' (piano). The fifth system concludes with a 'cresc.' (crescendo) marking. Fingerings are indicated by numbers 1-5 above or below notes. The score is a single melodic line with a simple harmonic accompaniment.



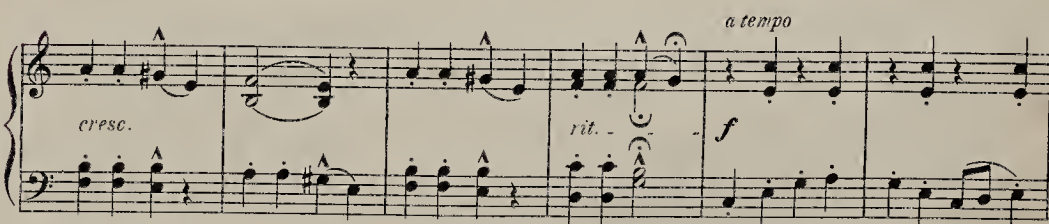
First system of musical notation. The key signature has one sharp (F#). The time signature is 4/4. The system consists of a treble and bass staff. The treble staff begins with a half note chord (C4, E4) and a quarter rest. The bass staff begins with a half note chord (F#3, A3) and a quarter rest. The tempo marking *a tempo* is written above the treble staff. The dynamics *rit.* and *f* are written below the bass staff. A first ending bracket is marked with a '1' and a '2' below the bass staff.



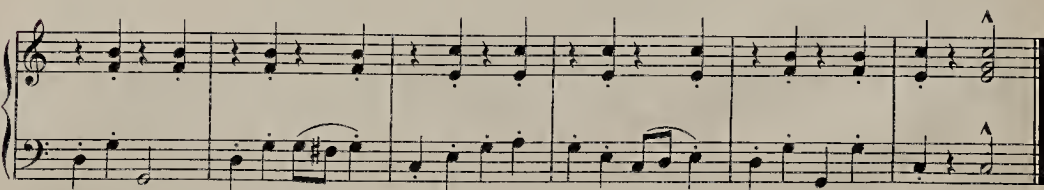
Second system of musical notation. The treble staff contains a series of chords. The bass staff contains a series of chords and a melodic line. The dynamic *p* is written below the bass staff.



Third system of musical notation. The treble staff contains a series of chords. The bass staff contains a series of chords and a melodic line.



Fourth system of musical notation. The key signature changes to two sharps (F#, C#). The tempo marking *a tempo* is written above the treble staff. The dynamics *cresc.*, *rit.*, and *f* are written below the bass staff.



Fifth system of musical notation. The treble staff contains a series of chords. The bass staff contains a series of chords and a melodic line.

Tired of Play.

Des Spieles müde. — Lassitude.

Robert Eilenberg, Op. 19, No 4.

Andante.

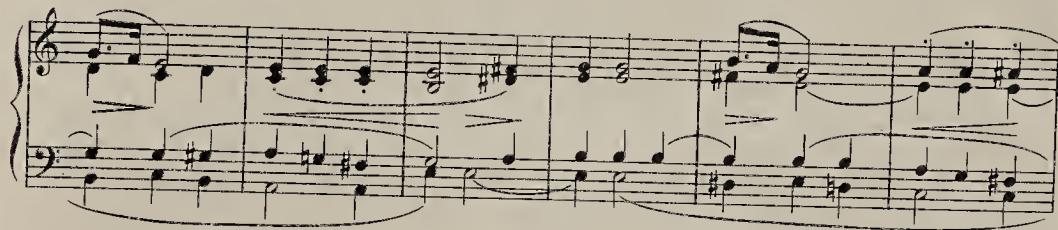
PIANO.

p legato

The musical score is written for piano in 3/4 time. It consists of six systems of music. The first system is marked 'Andante.' and 'PIANO.' with a 'p legato' instruction. The second system includes a 'cresc.' marking. The third system includes a 'dim.' marking. The fourth system is marked 'Con moto.' and includes 'mf', 'a tempo', and 'cresc.' markings. The fifth system includes a 'rit.' marking. The sixth system includes a 'f' marking. The score is written in 3/4 time and features various fingerings and articulations.



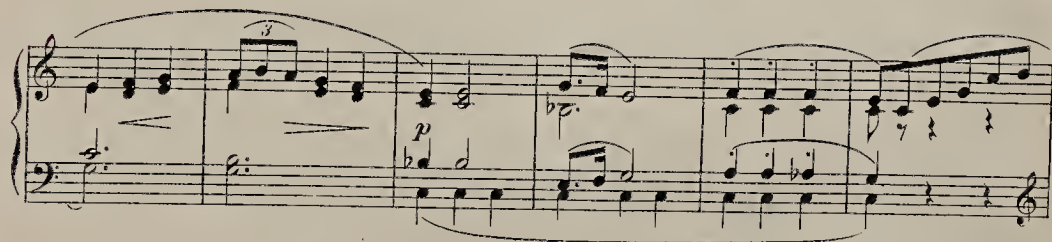
First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic line with fingerings indicated below the notes (2, 3, 1, 2, 4, 1, 3, 2, 1, 4, 2, 4). Dynamics include *cresc.*, *dim.*, *dim*, and *rit.*. The system concludes with a double bar line and the instruction *Tempo I.* followed by a new key signature (one flat) and a *p* dynamic.



Second system of musical notation. The treble staff continues the melodic line with slurs and ornaments. The bass staff continues the harmonic line with slurs and fingerings. The system concludes with a double bar line.



Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic line. Dynamics include *cresc.* and *dim.*. The system concludes with a double bar line.



Fourth system of musical notation. The treble staff continues the melodic line with slurs and ornaments. The bass staff continues the harmonic line with slurs and fingerings. Dynamics include *p*. The system concludes with a double bar line.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic line with slurs and fingerings. Dynamics include *sempre dim. e rit. poco a poco* and *pp*. The system concludes with a double bar line.

Happy Comrades.

Fröhliche Kameraden. — Joyeux Camarades.

Tempo di Marcia.

Robert Eilenberg, Op. 19, No 5.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with a tempo marking "Tempo di Marcia." and a dynamic marking "f" (forte). The key signature has one sharp (F#). The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piece concludes with a "Cresc." (crescendo) marking and a final dynamic of "p" (piano).

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and includes several accents (^) over notes. The bass staff includes a fingering '5' at the start.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes a mezzo-forte (*mf*) dynamic. The bass staff includes a fingering '5' at the start.

Fine.

Trio.

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic. The bass staff includes a fingering '5' and the word *legato* written below it.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings '5', '4', and '5' below the notes.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings '4', '5', '4', and '5' below the notes.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings '4', '5', '5', '5', '4', '2', and '1' below the notes. The system concludes with a first ending (1.) and a second ending (2.) marked above the treble staff.



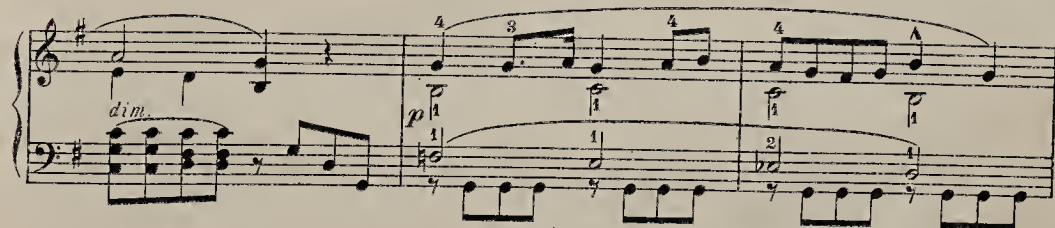
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a triplet. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *cresc.* and *dim. e rit.*. Tempo: *atempo*. Fingering: 2, 3, 1, 2, 1.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment with eighth notes.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *dim.*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *dim.* and *p*. Fingering: 4, 3, 4, 4, 1, 1, 1, 1.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics: *dim. e rit.*. Fingering: 4, 3, 5, 2, 5, 1, 5, 2, 5, 1, 5, 2, 5, 1, 5, 2, 5, 1.

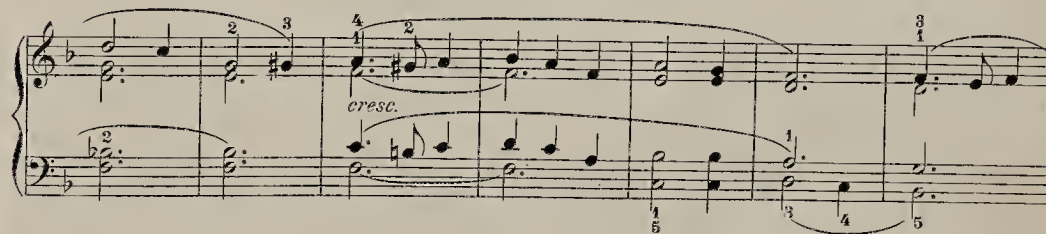
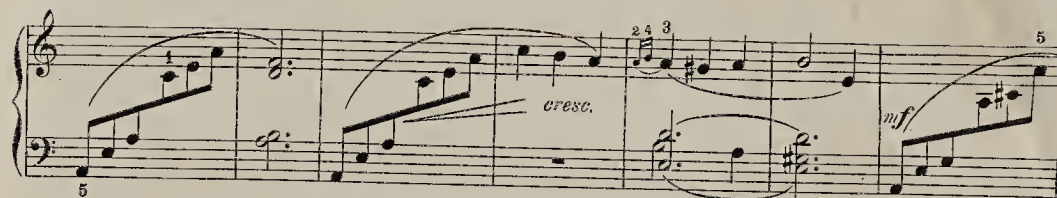
Goblins' Revelry.

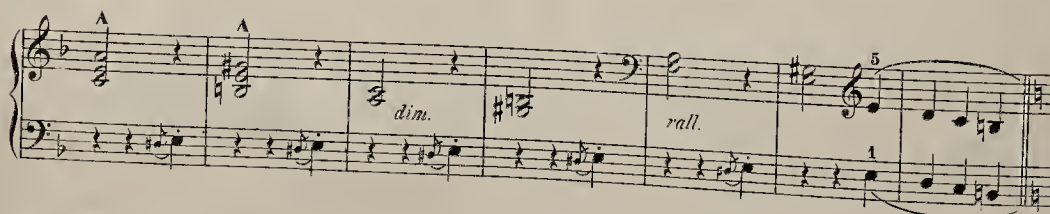
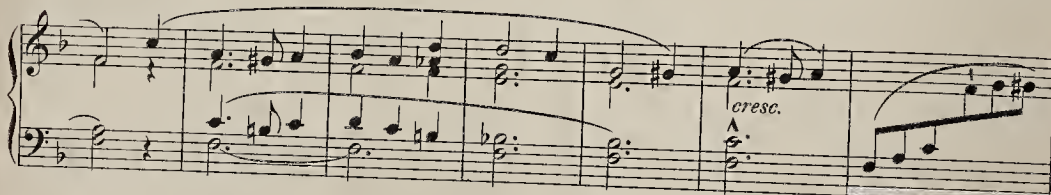
Ein Koboldsschmaus. — Festival de Gnomes.

Robert Eilenberg. Op. 19, N^o 8.

Allegro.

PIANO. *p*





Handwritten musical score on six systems of grand staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble clef has a triplet of eighth notes (2, 4, 3). Bass clef has a triplet of eighth notes (2, 4, 3).

System 2: Treble clef has a half note. Bass clef has a half note.

System 3: Treble clef has a half note. Bass clef has a half note.

System 4: Treble clef has a half note. Bass clef has a half note.

System 5: Treble clef has a half note. Bass clef has a half note.

System 6: Treble clef has a half note. Bass clef has a half note.

Dynamic markings include *p*, *f*, *dim.*, *rit.*, *cresc.*, *mf*, and *tempo*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

Frogs' Carnival.

Der Frosch-Karneval. — Carnaval de Grenouilles.

Vivace.

Robert Eilenberg. Op. 19, N^o 9.

PIANO.

The musical score is written for piano in 2/4 time. It begins with a piano (p) dynamic and a Vivace tempo. The first system contains several measures with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and a piano (p) dynamic. The second system starts with a forte (f) dynamic and includes fingerings (3 1, 3 1, 1 2, 3 2). The third system features a ritardando (rit.) marking and a tempo change to 'tempo', with fingerings (3 1, 3 1, 5 2, 3 1, 5 2, 4 2, 5 3, 4 2, 5 3). The fourth system includes a decrescendo (dim.) marking and a piano (p) dynamic, with fingerings (4 2, 5 3, 3 1, 2 1, 2 1, 3 2, 3 2). The fifth system is marked 'sempre cresc.' and includes fingerings (3 1, 3 1, 4 2, 5 3, 1 4, 3 2). The score is heavily annotated with fingerings and includes various musical symbols like slurs, accents, and dynamic markings.

This page contains six systems of musical notation for piano, written in a single key signature (one flat) and 4/4 time. The notation includes various dynamics, articulation, and fingerings.

System 1: The right hand features a melodic line with a fermata and a triplet. The left hand has a bass line with a triplet and a fermata. Dynamics include *dim.*, *p*, and *cresc.*. Fingerings are indicated with numbers 1 through 5.

System 2: The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *f*, *rit.*, *dim.*, and *p*. The tempo marking *a tempo* is present. Fingerings are indicated with numbers 1 through 5.

System 3: The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *mf*. Fingerings are indicated with numbers 1 through 5.

System 4: The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1 through 5.

System 5: The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *f*. Fingerings are indicated with numbers 1 through 5.

System 6: The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *dim. e rit.*, *tempo*, *cresc.*, *f*, and *p*. Fingerings are indicated with numbers 1 through 5.

24
3. C. 2. sharp

Jan: 5

Chasing the Butterflies.

Schmetterlingsjagd. — Chasse aux Papillons.

Robert Eilenberg. Op. 19, No. 10.

Allegro.

PIANO.

Handwritten annotations: 3. C. 2. sharp (top left), Jan: 5 (top right).

First system: *f* (forte).

Second system: *cresc.* (crescendo).

Third system: *p* (piano).

Fourth system: *p* (piano).

Fifth system: *mf* (mezzo-forte), *cresc.* (crescendo).

First system of musical notation. Treble and bass staves. Treble staff has a 5-fingered scale starting on G4. Bass staff has a 5-fingered scale starting on G3. Dynamics: *p*. Markings: *cresc.*, *A*.

Second system of musical notation. Treble and bass staves. Treble staff has a 3-fingered scale starting on G4. Bass staff has a 3-fingered scale starting on G3. Dynamics: *p*. Markings: *A*, *cresc.*, *A*.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-fingered scale starting on G4. Bass staff has a 4-fingered scale starting on G3. Dynamics: *cresc.*. Markings: *A*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 5-fingered scale starting on G4. Bass staff has a 5-fingered scale starting on G3. Dynamics: *cresc.*. Markings: *A*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 5-fingered scale starting on G4. Bass staff has a 5-fingered scale starting on G3. Dynamics: *f*, *p*, *cresc.*, *f*. Markings: *A*.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten annotations include 'X' above the treble staff and 'dim.' below the bass staff. Fingerings are indicated by numbers 1-5.

dim.

p sempre cresc.

Second system of musical notation. Treble and bass staves. Continuation of the piece with slurs, triplets, and dynamic markings. Handwritten annotations include '3 2 1 2 3 4' and '3 2 3 3 2' above the treble staff, and 'f' below the bass staff.

f

Third system of musical notation. Treble and bass staves. Continuation of the piece with slurs, triplets, and dynamic markings. Handwritten annotations include '3 3 2 3 1 3' and '5 3' above the treble staff, and 'p' below the bass staff.

p

cresc.

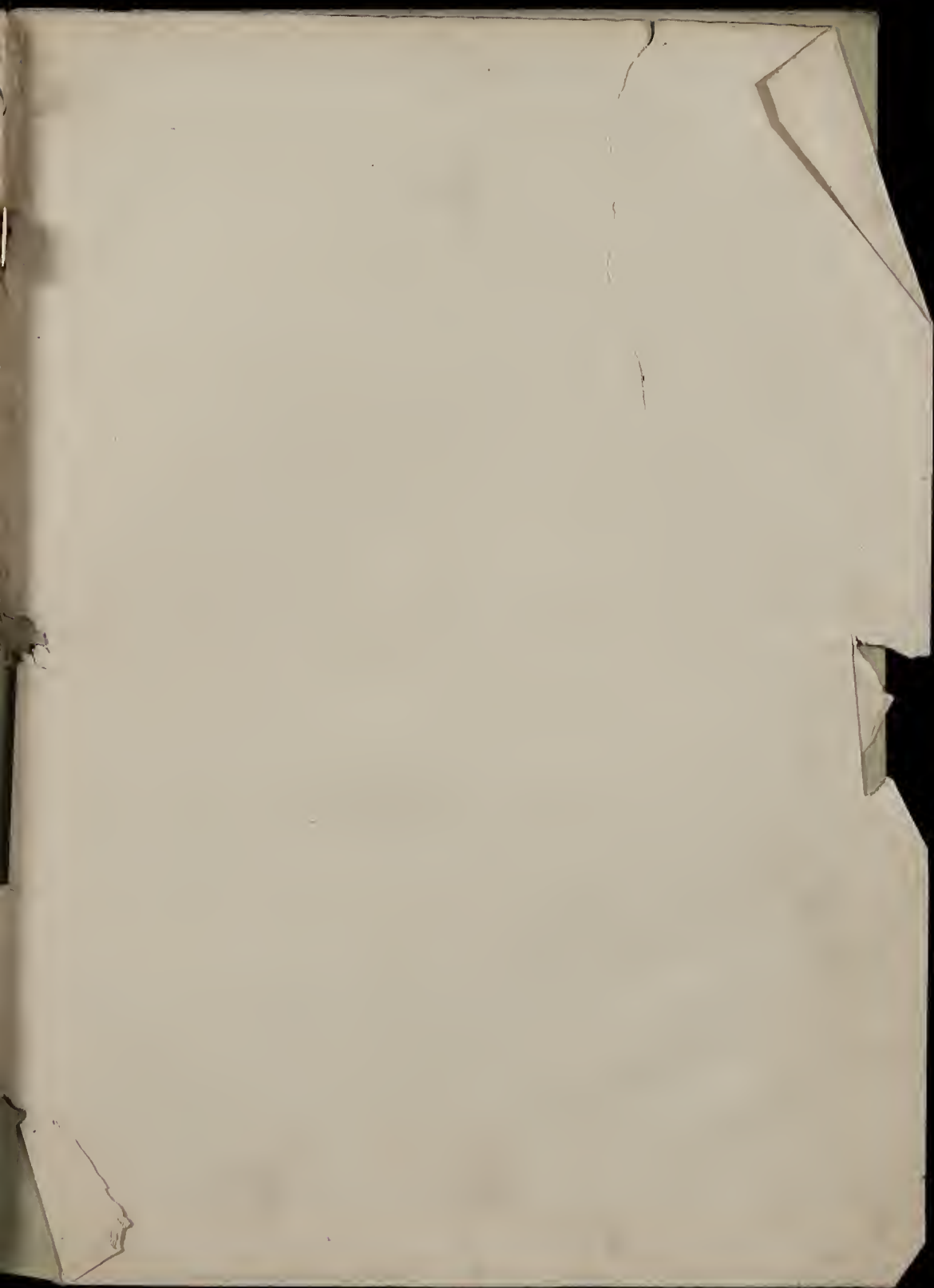
Fourth system of musical notation. Treble and bass staves. Continuation of the piece with slurs, triplets, and dynamic markings. Handwritten annotations include '3 2 1 3 3' and '1 2 3' above the treble staff, and 'f' below the bass staff.

f

sempre f

Fifth system of musical notation. Treble and bass staves. Continuation of the piece with slurs, triplets, and dynamic markings. Handwritten annotations include '3 1 3' and '3 1 2 3' above the treble staff, and 'rit.' below the bass staff.

rit.



Six Rose Leaves.

by MAX LENECKE, Op. 17.

Nº1. Moosrose. (Moss Rose.)
Tempo di Valse.

Price 40 cents. 1/4 nett.



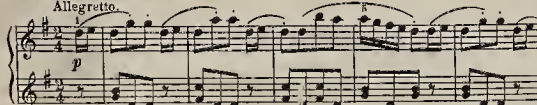
Nº2. Heckenrose. (Wild Rose.)
Tempo di Mazurka.

Price 40 cents. 1/4 nett.



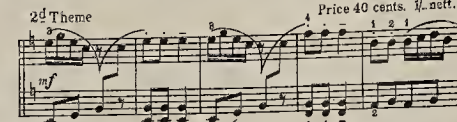
Nº3. Zwergrose. (Dwarf Rose.)

Allegretto.



2d Theme

Price 40 cents. 1/4 nett.



Nº4. Weissrose. (White Rose.)

Moderato con moto.

Price 40 cents. 1/4 nett.



Nº5. Roterose. (Red Rose.)
Tempo di Gavotta.

Price 40 cents. 1/4 nett.



Nº6. Teerose. (Tea Rose.)

Tempo di Valse.



2d Theme

Price 40 cents. 1/4 nett.



Six First Pieces for Pianoforte.

by CARL REGER, Op. 13.

Aria.
Andante. (Moderately slow)

Price 25 cents. 64 nett.



Nº2. Rondino.

Moderato. (In moderate time.)

Price 25 cents. 64 nett.



Nº3. Gavotte.

Moderato. (In moderate time.)



2d Theme

Price 25 cents. 64 nett.



Nº4. Romanze.

Lento.

Price 25 cents. 64 nett.



Nº5. Menuetto.

Allegretto. (Lively)

Price 25 cents. 64 nett.



Nº6. March.

Con spirito. (With spirit)



2d Theme

Price 25 cents. 64 nett.



Entire List Copyright.

NOTICE. All of the above Music should be in the stock of every principal Music Dealer. If not to be found there, please order direct from the Publishers, who will forward immediately.

B. F. W. Co. B.P. Nº 88.

The B. F. Wood Music Co.
Boston, New York, London,
Lisping.

Six Musical Sketches for Pianoforte

by L. J. QUIGLEY, Op. 21.

Nº1. MINUET in C.

Tempo di Minuet.

Price 25 cents — 6d net.

Nº2. TARANTELLA in A minor.

Presto.

Musette.

Price 40 cents — 1/- net.

Nº3. GAVOTTE in F.

Tempo di Gavotte.

Price 40 cents — 1/- net.

Nº4. HUNTING SONG.

Vivace.

Price 40 cents — 1/- net.

Nº5. BAGATELLE.

Allegretto.

Price 40 cents — 1/- net.

Nº6. MARCH in C.

Tempo di Marcia.

Price 40 cents — 1/- net.

Entire list Copyright.

NOTICE. All of the above Music should be in the stock of every principal Music Dealer. If not to be found there, please order direct from the Publishers, who will forward immediately.

B.F.W. Co. & P. N° 87.

The B.F. Wood Music Co.
Boston, New York, London,
Leipzig.

Edition Wood

A series of Volumes of Standard Works, including Studies, Recreations and Classical Works, in which the greatest care has been taken, not only in the selection, but in the editing, engraving and printing. This series will be continued by constant additions both from the Classics and from the best Modern Works. A complete catalogue showing contents may be had on application. When ordering please give number only. *The contents of volumes marked * may be had in sheet form.*

PIANO SOLO

- *121. ALSTEDT, W. 12 Melodious Recreations.
- *122. The Same, with *English Fingering*.
- *123. —Six Children's Pieces (First Grade).
- *124. The Same, with *English Fing.*
- *125. BACH, J. S. Two-Part Inventions.
- *126. —Three-Part Inventions.
- *127. —Two and Three-Part Inventions.
- *128. —Short Preludes and Fugues.
- *129. BARNETT, R. Op. 13. Birthdays Echo, Book I.
- *130. The Same, Book II.
- *131. BERTHOUD, Album of Twelve Favorite and Easy Compositions.
- *132. BERNHARD, H. Op. 61. New School of Velocity. In 2 books.
- *133. BERTINI, H. Op. 27. 24 Etudes.
- *134. —Op. 32. 24 Etudes.
- *135. —Op. 100. Etudes Without Octaves.
- *136. —Twelve Little Pieces and Fugues.
- *137. BROWN, A. L. Op. 15. Scenes from Palestine.
- *138. The Same, with *English Fing.*
- *139. —Op. 21. *Souvenirs du Voyage*.
- *140. BURGMULLER, F. Op. 100. 27 Easy and Progressive Etudes.
- *141. The Same, in 2 books.
- *142. —Op. 101. Twelve Etudes Brillantes et Melodiques. Complete.
- *143. The Same, in 2 books.
- *144. —Op. 104. Etudes de Genre. Complete.
- *145. The Same, in 2 books.
- *146. CHOPIN NOCTURNES. Complete.
- *147. CHOPIN WALTZES. Complete.
- *148. The Same, Cloth Binding.
- *149. CHOPIN ALBUM NO. 1.
- *150. CLEMENTI, Op. 35, 37, 38. Sonatas.
- *151. CONCORDI, J. Op. 24. Melodious Etudes.
- *152. —Op. 25. Studies in Style and Expression.
- *153. —Op. 12. Studies for Acquiring the Singing Touch.
- *154. CERNY, Op. 119. 100 Progressive Studies Without Octaves.
- *155. The Same, in 2 books.
- *156. —Op. 161. 125 Exercises in Passage Play'g.
- *157. —Op. 160. School of Velocity. Complete.
- *158. The Same, in 4 books.
- *159. —Op. 137. Forty Daily Exercises.
- *160. —Op. 153. Octave Studies.
- *161. —Op. 599. Method for Beginners.
- *162. —Op. 616. Preliminary School of Finger Dexterity.
- *163. —Op. 740. Finger Dexterity. Complete.
- *164. The Same, in 6 books.
- *165. —100 Easy Recreations. Complete.
- *166. The Same, in 4 books.
- *167. —Op. 812. Little Pianist. Complete.
- *168. The Same, in 2 books.
- *169. —Op. 844. New Studies in Technique.
- *170. DIABELLI, Op. 121, 158. 21 Sonatas.
- *171. DUCKER, PAUL. Op. 16. 12 Musical Memories.
- *172. The Same, with *English Fing.*
- *173. —Op. 17. Twelve Musical Fancies.
- *174. The Same, with *English Fing.*
- *175. —Op. 30. Ten Sonnettes.
- *176. The Same, with *English Fing.*
- *177. DUSSEK, Op. 20. Six Sonatas.
- *178. DUVERNOY, J. B. Op. 120. Meanderings.
- *179. The Same, in 3 books.
- *180. —Op. 175. Ecole Primaire.
- *181. The Same, in 2 books.
- *182. EISENBERG, R. Op. 10. Ten Tone Pictures (Tunbilder).
- *183. The Same, with *English Fing.*
- *184. —Op. 23. Six Silhouettes.
- *185. —Op. 25. Ten Recreations.

PIANO SOLO

- *121. OADE, M. W. Op. 10. Aquatarien, Bk. I.
- *122. The Same, Book II.
- *123. —Op. 10. Aquatarien. Complete.
- *124. GRIBO, E. Op. 12. Lyric Pieces. Bk. I.
- *125. —Op. 26. Feet Gyn. Suite II.
- *126. HELLER, S. Op. 45. Melodious Studies.
- *127. —Op. 46. Progressive Studies.
- *128. —Op. 47. Rhythm and Expression.
- *129. HERR, H. Solos and Exercises.
- *130. KUEHLER, J. Op. 50. First Studies.
- *131. KROGMANN, C. W. Op. 10. Ten Musical Recreations.
- *132. The Same, with *English Fing.*
- *133. —Op. 15. Zephyrs from Melody-Land.
- *134. The Same, with *English Fing.*
- *135. —Op. 35. A Wealth of Melodies.
- *136. The Same, with *English Fing.*
- *137. —Op. 45. Revels in To-land.
- *138. The Same, with *English Fing.*
- *139. —Op. 46. Musical Fancies. Book I.
- *140. The Same, with *English Fing.*
- *141. —Op. 49. Musical Fancies. Book II.
- *142. The Same, with *English Fing.*
- *143. —Seren Album No. 1.
- *144. —Seren Album No. 2.
- *145. —Op. 51. Little Tone Pictures.
- *146. —Op. 52. Three Sonnettes.
- *147. —Op. 53. Etchings in Tone Colors.
- *148. The Same, with *English Fing.*
- *149. —Op. 54. Twelve Miniatures.
- *150. The Same, with *English Fing.*
- *151. —Op. 57. 12 Little Tunes.
- *152. KURIAT, Op. 20, 15, 59. Sonatas, Bk. I.
- *153. —Op. 60, 88. Sonatas. Book II.
- *154. KULLAK, TH. Op. 59, 81. Scenes from Childhood. Complete.
- *155. —Op. 62. Scenes from Childhood. Bk. I.
- *156. —Op. 81. Scenes from Childhood. Bk. II.
- *157. LECOTUPPEY, F. Op. 17. The Alphabet.
- *158. 25 Easy Etudes.
- *159. —Op. 20. L'Alphabet. Studies for Mechanism and Light Touch.
- *160. JACQUES, H. Op. 37. Etudes Exhaustives.
- *161. LISZT, FR. Consolations. Complete.
- *162. —Liebestraume (Dreams of Love).
- *163. —Consolations and Liebestraume.
- *164. MCINTYRE, E. V. Op. 12. Ten Melodies from Song-Land.
- *165. MENDELSSOHN, 40 Songs Without Words. Complete.
- *166. The Same. Cloth Binding.
- *167. —12 Songs Without Words. English Edition.
- *168. The Same. Cloth Binding.
- *169. —Op. 71. Six Christmas Pieces.
- *170. ORTH, L. E. Op. 10. Eight Album Leaves.
- *171. The Same, with *English Fing.*
- *172. —Op. 11. Ten Pictures from Tondland.
- *173. The Same, with *English Fing.*
- *174. QUINLEY, L. J. Op. 10. Five Album Leaves for Young Pianists.
- *175. The Same, with *English Fing.*
- *176. RAVINA, R. Op. 50. 25 Etudes Harmonizations. Complete.
- *177. The Same, in 2 books.
- *178. —Op. 60. 25 Etudes Mignones. Complete.
- *179. The Same, in 2 books.
- *180. REJZER, Op. 15. Six First Pieces.
- *181. The Same, with *English Fing.*
- *182. —Op. 15. Ten Melodious Pieces.
- *183. The Same, with *English Fing.*
- *184. SARTORIUS, A. Op. 25. Six Recreations Without Octaves.
- *185. —Op. 345. Modern Method for Pianoforte. In 4 books.
- *186. —Op. 411. Technical Exercises.
- *187. —Op. 150. Melodious Etudes. Complete.
- *188. The Same, in 2 books.
- *189. SARTORIUS SALON ALBUM NO. 1.
- *190. SORRETT, ALOYS. Prep. Exercises.

PIANO SOLO

- *121. SCHUMANN, R. Op. 15. Scenes from Childhood.
- *122. —Op. 68. Album for the Young.
- *123. —Op. 68. Album for the Young, and Op. 25. Scenes from Childhood.
- *124. The Same, Cloth Binding.
- *125. —Op. 124. Album Leaves (Albumblätter).
- *126. TELLER, A. Op. 14. Ten Morceaux Caractéristiques.
- *127. WILLIS, M. E. Op. 14. Easy Recreations in Unfamiliar Keys.
- *128. —Op. 14. Ten Melodious Sketches.
- *129. —Op. 15. Twelve Melodious Etudes in Unfamiliar Keys.
- *130. WOLFF, EBERHARD, Op. 57. Thirteen Easy Pieces. Book I.
- *131. The Same, Book II.
- *132. —Op. 188. Twelve Melodious Etudes.

PIANO FOUR HANDS

- *121. BROWN-SARTORIUS, Op. 16. Scenes from Melody-Land.
- *122. DIABELLI, A. Op. 120. 28 Melodious Pieces (on five notes).
- *123. —Op. 24, 54, 58, 60. Five Sonatas.
- *124. —Op. 150. Souvenirs Mignones and Rondo Militaire.
- *125. —Op. 160. Pleasures of Youth. Five Sonatas (on five notes).
- *126. SARTORIUS, A. Op. 424. Pleasures of Youth (Piano part on five notes). Book I.
- *127. The Same, Book II.
- *128. —Op. 424. Duet Album. Instructive and Melodious Pieces for Teacher and Pupil.
- *129. WOLFFHART, H. Op. 87. Children's Friends.

VOCAL—with Piano Accompaniment

- *121. CONCORDI, J. Op. 9. Fifty Lessons for Medium Voice.
- *122. The Same, for Low Voice.
- *123. KAVANAUGH, Six Songs for High Voice.
- *124. KROGMANN, C. W. Op. 35. Five Tones Pieces.
- *125. KYES, EDITH POWERS. Seven Love Songs for Low Voice.

VIOLIN SOLO

- *121. GRUN, C. Modern Elementary Method.
- *122. KAYSER, H. E. Op. 20. Elementary and Progressive Etudes. Complete.
- *123. The Same, in 3 books.

TWO VIOLINS

- *121. NAZAS, F. Op. 38. Twelve Easy Duets. In 2 books.
- *122. —Op. 70. Twelve Easy Duets. In 2 books.
- *123. FLETCHER, I. Op. 8. Six Easy Duets.
- *124. —Op. 48. Six Easy and Prog. Duets.
- *125. —Op. 50. Six Easy Duets.

VIOLIN AND PIANO

- *121. ALBUM CLASSIQUE. Twelve Celebrated Pieces by Schubert and Mendelssohn.
- *122. ARMSTRONG, W. D. Twelve Melodious Pieces for the Young.
- *123. KROGMANN-GRUN, Op. 15. Zephyrs from Melody-Land.

MANDOLIN MUSIC

- *121. KROGMANN-LANSING, Op. 15. Zephyrs, for Mandolin and Piano.
- *122. The Same, for Mandolin and Guitar.
- *123. LANSING, G. L. Thirty-three Special Studies for Mandolin.
- *124. PIETRAPERTOSA, J. Op. 212. Twelve Celebrated Pieces by Schubert and Mendelssohn for Mandolin and Piano.